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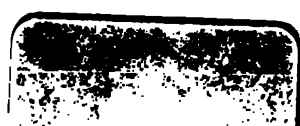
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DESCRIPTIVE CATALOGUE
OF
WORKS OF ART.
ETC.

T. C. BUTTON.



600033298V



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A

DESCRIPTIVE CATALOGUE

(IN THREE SECTIONS)

OF RARE, CURIOUS, BEAUTIFUL, ARTISTIC, OR
VALUABLE PAINTINGS, ETCHINGS, ENGRAVINGS,
BOOKS, AUTOGRAPHS, PORCELAIN, BRONZES, CLOCKS,
FURNITURE, &c.,

THOMAS C. BUTTON.



WINDSOR :

H. OXLEY AND SON, PRINTERS, HIGH STREET.

1878.

175 - L. 103



A P O L O G Y.

Few Heads of Families, or Household-ers, keep a Current Account of goods bought and sold or otherwise disposed of: in other words, a "Catalogue Raisonné"—numerical, alphabetical, analytical, classified, and descriptive—of Chattels Personal, as of Real Estate. And yet how necessary when one reflects how frequent are removals, how numerous is the race of "Kleph"—whose ability to distinguish between "Meum and Tuum" is so imperfectly developed. With every flitting of a migratory family, vanish heirlooms, china, plate, pictures and books—a score of things change hands, never to return; their absence seldom remarked by their legitimate owners, or discovered when only too late.

With a place for everything and everything in its place, the risk of loss is lessened, and the value of one's Personal and Real Estate easily determined, whether for the purposes of Insurance, for sale or exchange, or for partition anterior to death, or after decease; and—in the case of Personality—for Probate Duty.

It is hoped that these introductory remarks may be held a sufficient and acceptable "raison d'être" for the publication of what is but a crude attempt at rendering a service to those in need.

A HOUSE—ITS DEPENDENCIES AND ANNEXES.

1 Ale cellar.	47 Chamber.	85 Lobby.
2 Apiary.	48 Dressing room.	86 Library.
3 Aquarium.	49 Dung yard.	87 Larder.
4 Armoury.	50 Dust bin.	88 Lumber room.
5 Ash pit.	51 Dust hole.	89 Linen closet.
6 Attic.	52 Dust cellar.	90 Linen room.
7 „ Servant's.	53 Dining room.	91 Loose box.
8 Aviary.	54 Drawing room.	92 Landing.
9 Ante room.	55 Dressing closet.	93 Lavatory.
10 Bed room.	56 Dry store.	94 Milk larder.
11 Bedroom floor.	57 Dry store room.	95 Manure pit.
12 Bath room.	58 Dairy.	96 Manservant's room.
13 Basement.	59 Day nursery.	97 Maidservant's room.
14 Basement entrance.	60 Entrance.	98 Morning room.
15 Back entrance.	61 Entrance hall.	99 Nursery.
16 Brew house.	62 Earth closets.	100 Night nursery.
17 Beer cellar.	63 Furnace room.	101 Outer lobby.
18 Bakery.	64 Fowl house.	102 Piggery.
19 Back stair.	65 Fernery.	103 Press.
20 Breakfast room.	66 Ground floor.	104 Pantry.
21 Billiard room.	67 Green house.	105 Palm house.
22 Butler's room.	68 Glass room.	106 Potting shed.
23 Butler's pantry.	69 Gymnasium.	107 Passage.
24 Bin.	70 Gun room.	108 Plate room.
25 Bed closet.	71 Garret.	109 Porch.
26 Belfry.	72 Gallery.	110 Play room.
27 Boudoir.	73 Hall.	111 Pit.
28 Bureau.	74 Harness room.	112 Picture Gallery.
29 Brush room.	75 Housemaid's room.	113 Retiring room.
30 Box room.	76 Housemaid's closet.	114 Root cellar.
31 Buttery.	77 Housekeeper's room.	115 Riding school.
32 Balcony.	78 Hay loft.	116 Scullery.
33 Cistern.	79 Inner lobby	117 Still room.
34 Court.	80 Kitchen.	118 Stable.
35 Court yard.	81 Kitchen yard.	119 Stable offices.
36 Conservatory.	82 Kitchen court.	120 Stable court.
37 China store.	83 Laundry.	121 Stable yard.
38 Cloak room.	84 Lady's store.	122 Stores.
39 Cook's closet.		123 Servant's hall.
40 Coal cellar.		124 Servant's attic.
41 Cook's pantry.		
42 Coach house.		
43 Corridor.		
44 China closet		
45 Cupboard.		
46 Cabinet.		

A House—Its Dependencies and Annexes—(Continued.)

125 Store room.	138 Tower room.	148 Vestibule.
126 Smoke room.	139 Turret.	149 Vaults.
127 Study.	140 Tool house.	
128 Stall.	141 Tool shed.	150 Work room.
129 Stair case.	142 Trunk room.	151 Wood shed.
130 Stairs.		152 Wood house.
131 School room.	143 Urinals.	153 Water closets.
132 Sitting room.	144 Upper floor.	154 Wardrobe room.
133 Shed.	145 Under pantry.	155 Wash house.
134 Safe.		156 Wine cellar.
135 Sick ward.	146 Vinery.	157 Wood Cellar.
136 Salon.	147 Verandah.	
137 Terrace.		158 Yard.

THE PICTURE GALLERY.

1 Architectural and perspective views.	16 Historical painting—ancient and modern, poetical & mythological, scriptural, &c.
2 Animals of all kinds.	17 Interiors and exteriors—architectural.
3 Allegorical and emblematical subjects.	18 Insect life.
4 Battle pieces.	19 Landscapes, landscapes and cattle, land- scapes with ruins, figures and cattle.
5 Bambocciate.	20 Moonlight pieces.
6 Biblical subjects.	21 Miscellaneous subjects.
7 Caricatures.	22 Portraits.
8 Conversations.	23 Plate, glass, china, armour, & works of Art.
9 Domestic subjects.	24 River views.
10 Dead game.	25 Reptiles.
11 Fire and candle-light pieces.	26 Sea pieces, shipping.
12 Fairs, festivals, markets.	27 Winter scenes.
13 Flowers, fruit, animals, birds and fishes.	28 Vegetable Life.
14 Free subjects.	
15 Hunting pieces.	

SCRAPS.

POTTERY AND PORCELAIN,

Places of Production, and Makers Names, of Pottery and Porcelain.

Germany.

- 1 Altrohlau.
- 2 Altenrothau.
- 3 Ansbach, 1718.
- 4 Althahltensleben.
- 5 Bayreuth, 1744.
- 6 Cöln.
- 7 Frankenthal, 1753.
- 8 Frain.
- 9 Höchst, 1720.
- 10 Meissen, 1706.
- 11 Nuremberg, 1712.
- 12 Popplesdorf.
- 13 Schaffhausen.

Belgium.

- 14 Ardennes.
- 15 Luxembourg.
- 16 Tervueren.

Holland.

- 17 Amsterdam.
- 18 Delft.
- 19 Lille, 1708.
- 20 Overtoom.

France.

- 21 Avon.
- 22 Avignon.
- 23 Aprey.
- 24 Beauvais.
- 25 Bordeaux.
- 26 Bourg la Reine, 1773.
- 27 Chateau d'Annet.
- 28 Casamene.
- 29 Clermont.
- 30 Epernay.
- 31 Lyon.
- 32 Luneville.
- 33 Limoges, 1774.
- 34 Le Montet.
- 35 Marans.
- 36 Moustiers.
- 37 Marseilles.
- 38 Montpelier.
- 39 Nevers.

- 40 Niderviller, 1768.
- 41 Nismes.
- 42 Orleans, 1753.
- 43 Premieres.
- 44 Paris, 1664.
- 45 Quimper.
- 46 Rouen, 1673.
- 47 Rubelles.
- 48 Saintes.
- 49 Strasbourg, 1751.
- 50 Sceaux Penthievre.
- 51 Sarreguemines.
- 52 San Samson.
- 53 Thouars.
- 54 Toulouse.
- 55 Tavernes.
- 56 Tours, 1782.
- 57 Uzes.
- 58 Vals Sous Meudon.
- 59 Voisinlieu.
- 60 Varages.

Italy.

- 61 Abruzzi.
- 62 Bassano.
- 63 Castel Durante.
- 64 Chafaggiuilo.
- 65 Candiana.
- 66 Castelli.
- 67 Deruta.
- 68 Este.
- 69 Faenza.
- 70 Forli.
- 71 Firenze, 1575.
- 72 Ferrara.
- 73 Gubbio.
- 74 Genes.
- 75 Galiano.
- 76 Genova.
- 77 Lodi.
- 78 Loreto.
- 79 Monte Feltro.
- 80 Monte Christo.
- 81 Monte Lupo.
- 82 Milano.
- 83 Napoli.

- 84 Nocera.
- 85 Pesaro.
- 86 Pisa.
- 87 Padoa.
- 88 Pavia.
- 89 Rimini.
- 90 Ravenna.
- 91 Siena.
- 92 Savona.
- 93 Travasio.
- 94 Torino, 1770.
- 95 Vineuf.
- 96 Gerona.
- 97 Viterbo.
- 98 Venezia, 1730.
- 99 Urbino.
- 100 Vicenza.

Spain.

- 101 Alcora.
- 102 Buen Retiro.
- 103 Cartuja.
- 104 Madrid.

Portugal.

- 105 Caldas.
- 106 Estremoz.
- 107 Figueira.
- 108 Lisboa.
- 109 Loulé.
- 110 Marinha Grande.
- 111 Porto.
- 112 Santarem.
- 113 MALTA.

Sweden.

- 114 Gustafsberg.
- 115 Helsinberg.
- 116 Marieberg.
- 117 Rorstrand.
- 118 Stockholm.

Poland.

- 119 Korzec.

England.

DEVONSHIRE.

- 1 Plymouth, 1755.

DERBYSHIRE.

- 2 Derby, 1750.
3 Bloor.
4 Crown-Derby.
5 Courtney.
6 Duesbury.
7 Derby-Chelsea.
8 Looker and Co.
9 Sharp and Co.
10 Stevenson.
11 Stevenson and Hancock.

GLOUCESTERSHIRE.

- 12 Bristol, 1775.
13 Castle Green.
14 Temple Back.

KENT.

- 15 Wrotham.

LANCASHIRE.

- 16 Liverpool, 1752.
17 Barnes.
18 Chaffers.
19 Christian.
20 Pennington.
21 Shaw.
22 Sadler.
23 Sadler and Pennington.
24 Herculaneum,
25 Worthington and Co.
26 Case, Mort, and Co.

MIDDLESEX.

- 27 Bow, 1730.
28 Chelsea, 1730.
29 Fulham.
30 Lambeth.
31 NOTTINGHAM.

SUFFOLK.

- 32 Lowestoft.
33 Yarmouth.

SHROPSHIRE, 1772.

- 34 Caughley.

- 35 Coalport.
36 Coalbrookdale.
37 Jackfield.

STAFFORDSHIRE.

AMBLECOTT.

- 38 Burslem.
39 Crouch.
40 Wood.
41 Wood and Caldwell.
42 Wedgwood.

BRADWELL.

- 43 Eler.

COBRIDGE.

- 44 Clews.
45 Freeling and Co.
46 Harrison.
47 Lakin and Poole.
48 Neeld.
49 Neeld and Co.
50 Rogers.
51 Sans.
52 Toft.
53 Voyez.
54 Ware and Co.
55 Wilson.

ETRURIA.

- 56 Wedgwood and Bentley :
Basalt or Egyptian, Bam-
boo, Biscuit, Jasper,
Queen's, Terra Cotta.

HANLEY.

- 57 Keeling.
58 Mayer.
59 Meigh and Sons.
60 Sneyd.

LANE END or LONGTON.

- 61 Harley and Turners.

LEEK.

- 62 Mason.

- 63 Scott Bros.

LITTLE FENTON.

- 64 Whieldon.

LONGPORT.

- 65 Davenport.

SHELTON, 1777.

- 66 Astbury.
67 Hollins and Miles.
68 New Hall Works.

STOKE, 1791.

- 69 Copestake and Garrett.
70 Minton.
71 Spode.

TURNSTALL.

- 72 Adams.
73 Booth.

YORKSHIRE.

- 74 Castleford.
75 Leeds.
76 Rotherham,
77 Swinton.
78 York

WALES.

- 79 Nantgarw.
80 Swansea.

WORCESTERSHIRE.

WORCESTER, 1750.

- 81 Barr, Flight, and Barr.
82 Chamberlain.
83 Flight, Barr, and Barr.
84 Flight, Flight, and Barr
85 Grainger, Lee, and Co.
86 Grainger, Grainger, & Co.
87 Hancock, Holdship, and
Co.
88 Kerr and Binns.
89 Wall.

PORCELAIN.

Places of Production, and Makers Names, of Porcelain.

Belgium.

- 1 Bruxelles, 1791.

Denmark.

- 2 Copenhagen, 1772.

France.

- 3 Arras, 1782.
- 4 Angouleme.
- 5 Brancas.
- 6 Boissette, 1777.
- 7 Boulogne.
- 8 Belville.
- 9 Choisy, 1785.
- 10 Chantilly, 1735.
- 11 Clignancourt, 1775.
- 12 Creil, 1790.
- 13 Etoilles, 1768.
- 14 Lauragais, 1756.
- 15 La Seinie, 1774.
- 16 Menecy, 1735.
- 17 Passy, 1664.
- 18 St. Cloud, 1695.
- 19 Sévres, 1765.
- 20 St. Armand Les Eaux.
- 21 Tournay.
- 22 Vincennes, 1740.
- 23 Vaux, 1770.
- 24 Valenciennes, 1785.

GERMANY, AUSTRIA,
and the Principalities.

- 25 Arnstadt.
- 26 Alt-Haldensleben.
- 27 Berlin, 1750.
- 28 Brandenburg, 1713.
- 29 Baden, 1753.
- 30 Charlottenburg.
- 31 Dresden.
- 32 Elbogen.
- 33 Fürstenburg, 1750.
- 34 Fulda, 1763.
- 35 Greinstadt, 1800.
- 36 Grosbreitenbach, 1752.
- 37 Gera, 1780.
- 38 Gotha, 1780.
- 39 Holitsch.
- 40 Haerend.
- 41 Höxter, 1750.
- 42 Hildesheim, 1760.
- 43 Hesse-Cassel, 1763.
- 44 Hesse-Darmstadt, 1762.
- 45 Kloster, 1770.
- 46 Keltersbach, 1762.
- 47 Ludwigsberg, 1758.
- 48 Limbach, 1760.
- 49 Le Hammer.
- 50 Niewhaus, 1750.
- 51 Neudech, 1747.
- 52 Nymphenberg, 1758.
- 53 Pirkenhammer, 1800.
- 54 Rudolstadt, 1758.
- 55 Rauenstein, 1758.
- 56 Saaergemund.
- 57 Schlakenwald, 1800.
- 58 Vienna, 1718.
- 59 Veilsdorf.
- 60 Wallendorf, 1762.
- 61 Wursberg.

Holland.

- 62 Amstel, 1782.
- 63 Arnheim, 1772.
- 64 Hague, 1614.
- 65 Loosdrecht, 1772.
- 66 Niewr Amstel.
- 67 Weesp, 1760.
- 68 Tournay, 1750.

Italy.

- 69 Capo de Monte, 1736.
- 70 Doccia, 1736.
- 71 Gerona.
- 72 Le Nove.
- 73 Vicenza.
- 74 Vineuf.

Russia.

- 75 Baranoff.
- 76 Kieff.
- 77 Moskowa, 1756.
- 78 St. Petersburg, 1744.

Switzerland.

- 79 Nyon, 1790.
- 80 Zurich, 1750.

Spain & Portug

(See Supplement.)

ORIENTAL PORCELAIN

China & Japa

- 81 Satsuma.

THE LIBRARY.

A. THEOLOGY.

- 1 The Holy Scriptures.
- 2 Sacred Philology.
- 3 Works on the Ritual.
- 4 Collects, Decretals.
- 5 Holy Fathers.
- 6 Theologians.

B. JURISPRUDENCE.

- 7 Civil and Criminal Law.
- 8 Ecclesiastical Law.

C. SCIENCE AND ART.

- 9 Philosophy.
- 10 Logic.
- 11 Metaphysics.
- 12 Ethics.
- 13 Economics.
- 14 Politics.
- 15 Political Economy.
- 16 Physics.
- 17 Chemistry.
- 18 Natural History.
- 19 Medicine.
- 20 Mathematics and the Allied Sciences.

D. ARTS AND INDUSTRIES.

- 21 Nemonics.
- 22 Mechanical Arts.
- 23 Gymnastics.
- 24 Games of Chance and of Calculation.

E. BELLES LETTRES.

- 25 Grammar.
- 26 Rhetoric.
- 27 Elocution.
- 28 Poetry.
- 29 Poets.
- 30 Dramatic Art.
- 31 Mythology.
- 32 Romances.
- 33 Facetiæ.
- 34 Philology.
- 35 Polygraphy.
- 36 Dialogues.
- 37 Letter Writers.

F. HISTORY.

- 38 Geography.
- 39 Voyages.
- 40 Chronology.
- 41 Universal History.
- 42 Ancient „
- 43 Medieval „
- 44 Modern „
- 45 History of Religions and Superstitions.
- 46 History of Chivalry.
- 47 History of Literature.
- 48 Heraldic and Genealogical History.
- 49 Antiquities.
- 50 Bibliography.
- 51 Biography.

G. CATALOGUES.

H. COLLECTANEA.

I. MISCELLANEOUS WORKS.

SECTION I.

PAINTINGS, ETCHINGS, ENGRAVINGS, &c.

With very few exceptions all the Pictures, Engravings, etc., are in the best state; free from spots and other defects; many of the Engravings are Proofs; some are rare or costly, and all are well and tastefully frumed.

T. C. B.

SECTION I.

Panel	A BOER ABOUT TO DRINK, after VAN OSTADE	- - - -	<i>in.</i> 3	by	<i>in.</i> 5½
Ditto	A BOER SMOKING, after VAN OSTADE	- - - -		„	
Ditto	A CANDLE-LIGHT PICTURE, by SCHALCKEN	- - - -	16	by	12
	<p>Of an old woman in a fur cap, dressed in an outer garment the body of which is green and the sleeves russet. A basket hangs upon her right arm; her right hand is employed in protecting from draught the flame of a candle, from which a smiling boy, who peers over her shoulder, is endeavouring to steal a light.</p> <p>An exquisitely drawn and highly finished picture, bought at the sale of the effects of the late — Nelson, Esq., of Upton Court.</p>				
Ditto	A CABINET PAINTING, on White Metal, signed LINGELBACH	- -	10	by	6
	<p>Of armed peasants, mounted and dismounted soldiery, horses and dogs. The principal figure—that of a dismounted cavalier, seated on a horseman's red cloak and wearing leather high boots—is being served with refreshments by a peasant woman whose headgear is a square or fold of linen such as is worn by the Italian peasantry.</p> <p>To the right, another cavalier is engaged in pulling on his riding-boots.</p> <p>From behind a bank, on the left hand, approaches a mounted cavalier attended by a peasant on foot.</p> <p>Immediately in the foreground and on the same side, a peasant boy bears a basket of provisions and another youth leans on his fowling-piece, whilst four dogs—two in the foreground and two in the middle distance—either rest or drink at the edge of a pool.</p> <p>In the distance a hut and figure are dimly seen in the morning light.</p> <p>A minutely and exquisitely painted picture, in smoothness of execution and colouring not so very much unlike Poelemborg.</p> <p>Bought at the sale of the late E. T. Bovingdon's effects.</p>				
Ditto	A SUN-LIT LANDSCAPE OF WOODED COUNTRY, by CÖENZ.	- -	12½	by	9½
	<p>In the middle distance, a cliff crowned by trees; a thatched cottage, figures, sheep, and other trees gilded by the sun which also fall upon the crown of a high bank in the shadow of which two peasant women are resting.</p> <p>The sky is filled with a mass of warm-coloured clouds piled one on the other; from the foot of the cliff a stream flows towards the base of the picture, which is minutely finished, harmonious in colour, and in perfect condition.</p> <p>Bought at Aldeburgh.</p>				

		in.	in.
Panel ...	THE HEAD OF A FIGURE PAINTED ON PLASTER OR COMPOSITION, in Chiar-oscuro, and somewhat after the style of Hilton Bought at sale at Upton Court.	15½	12½
Ditto ...	"EN GARDE," by E. BRISTOW An admirably painted picture of a spaniel watching two puppies. In the back-ground a kitchen dresser is cumbered with vegetables—savoy, celery, and carrots—whilst against it lean, or under it are disposed, a copper stewpan, a coffee-pot, ladle, blackjack and bottle. A fine example of the late E. Bristow's handywork.	10½	8½
Water Colour	A PERSPECTIVE VIEW OF HIS MAJESTY'S SHIP "DEAL CASTLE" ON HER WAY HOME FROM THE WEST INDIES The deck is crowded with the figures of sailors, marines, etc. The view is taken from the stern of the vessel; ropes, ship's furniture, hen coops, and a goat are seen on the deck. A very highly-finished and successful attempt at depicting a difficult subject.	7½	6
Canvas ...	"THE LOITERERS," by C. T. HOLLIS Scene, a village smithy near Windsor; the smith is engaged in talking to a female, whilst his assistant critically views a horse presumably sent to be shod. On the right, a woman—seated by a grindstone—seems to be denying a child who with out-stretched hand begs some fruit. To the left, a group of six boys—playing at marbles—await in wrap't attention the impending result of a shot about to be taken by one of their number. By C. T. Hollis, of Windsor, a young artist of promise.	22	16
Ditto ...	"SHIPS COMING ASHORE IN A STORM" A stormy sea-coast scene. The middle distance and foreground filled with figures in energetic movement: some engaged in saving life, others in securing wreckage, whilst yet others peer over the cliffs at the vessels which are about to strike upon the fantastically-shaped and water-worn rocks of a dangerous coast.	21½	16½
Ditto ...	A MOUNTAINOUS COUNTRY LIT UP BY A GLEAM OF SUN-LIGHT WHICH PIERCES A RIFT IN THE RUGGED STORM CLOUDS WHICH PARTLY ENVELOPE ONE OF THE DISTANT MOUNTAINS, by RATHBONE All is movement: the trees bend beneath the blast, the water is ruffled, the herdsmen, his charges, and other wayfarers seem to be hurrying forward in search of shelter	21	15
Ditto ...	A MOUNTAINOUS AND WOODED LANDSCAPE THROUGH WHICH RUSHES A FOAMING, TUMBLING, ROCK-STUDDED STREAM, SPANNED BY A BRIDGE The figures in the picture are either making their way across this bridge or else engaged in fishing. Boldly painted yet highly-finished. In the style of Starke.	14½	10½

Canvas	... THE MARKET-PLACE SAO DOMINGO, PORTUGAL, taken from a sketch made by T. C. Button, in 1862. By C. T. HOLLIS, of Windsor A group of men and women—Barreneiras, Regateiros, and Camponezas—are engaged in purchasing or in selling fruits, fish, etc. From the terrace above, a miner—bearing a pitcher—descends, whilst from the right a <i>peon</i> approaches, hands in pocket and cigarette in mouth. Time, 7 a.m.	in. in. 11½ by 8½
Board	... "LEA WICK, NEAR SANDWICH, KENT," by BARKER - - - Seen under the stormy light of an autumn day. In the distance the ripe grain of a cornfield is forcibly contrasted with the purple of the sky. Below, a lot of village folk leave the shelter of a red-tiled cottage. To the left, runs a brook overshadowed by alders; and down the lane a hawker positively seems to be walking.	17½ by 14
Ditto	... A WATER MILL DEPICTED UNDER A STORMY SKY, by W. MARSHALL (?) This picture was purchased as a Constable, and when compared with his smaller finished pictures—in South Kensington Museum, 1875—was found to have many points of resemblance. Mr. F. Watson, having seen a photograph, came to the conclusion that it was one of Niemann Sen.'s "close" pictures. By chance it came under the notice of Messrs. Colnaghi, and in it they recognized a picture painted by W. Marshall some 40 years ago, and by him presented to the head of the firm. A certificate to this effect was given, and its value assessed at £25. Bought at Aldborough, Suffolk.	15 by 10½
Ditto	... A MARITIME PORT AND VESSELS PREPARING TO SHORTEN SAIL PREVIOUS TO LETTING GO THEIR ANCHORS - - - The sea—and vessels also—is excellently well painted: being full of life and movement. Across the harbour, a steamer, the construction of which is of a bygone period, makes her way; and small sailing-craft breast the waves. The principal object in the picture is a war vessel, up the rigging of which the sailors are ascending. The sky is filled with warm-coloured clouds; the sunlight falls upon a distant fortified hill, a barge, a Martello tower, and the shipping at anchor in the distance.	16½ by 12½
Panel	... SHEEP, A COW, AND DUCKS CAREFULLY AND CORRECTLY PAINTED AND DRAWN - - - The scene is laid in a hilly and well-wooded country. This picture is in the best condition, is signed, and is in an antique frame. Bought at the sale of late E. T. Bovingdon, Esq.'s, effects.	12 by 9½
Ditto	... "SEDUCTIVE INFLUENCES" - - - A well-drawn and well-painted picture of a Boer whom a tapstress refuses to serve with liquor from a flagon in her hand. With arm thrown around her ample form he caresses her, and one may gather from her pleased expression of countenance that before long a possible terrible thirst will be assuaged.	6½ by 8½

Water Colour	"BREAKFAST TIME" - - - - -	<i>in.</i> 16	<i>in.</i> by 12
	A pretty little girl, sitting on a stone bench, is eating her breakfast; a tabby cat lies at her feet; her shoulders, chest, and arms are bare; her hair, which seems to be powdered, is surmounted by a cap of white linen. This is a pretty picture of a simple yet charming subject. In an incomplete state. Bought at Newport, Isle of Wight.		
Panel ...	"A SATYR, FAUN, LEOPARDS, AND CHILDREN" - - - - -	24	by 15½
	A curious picture having many admirable points, and not a few faults; chiefly in the drawing of the muscles—the woman's or Faun's especially. The figures are arranged in a pyramidal form, the base being composed of the leopards who claw at the grapes held towards them by the children who recline between the beasts and the Satyr and his consort, or companion; the one engaged in endeavouring to grasp a bunch of white grapes which the other withholds. A picture somewhat in Ruben's style and richly painted; "a fine bit of colour." Bought at Aldeburgh.		
Ditto ...	"SUNSET IN THE HIGHLANDS," by BOYLE - - - - -	5½	by 4½
	A sketchy but effective "bit" of colour.		
Ivory ...	A PORTRAIT ON IVORY OF H.R.H. THE PRINCESS LOUISE, AGED 19	3	by 2½
	A pleasing picture, if not a very accurate likeness, of the Princess, whose fair hair is partly covered by the laces of a black mantilla.		
Canvas ...	AN OLD WATER-MILL HARD BY A GRAVEL-PIT, AND A COUNTRY LANE OVERSHADOWED BY ELM TREES, Signed R. HILDER -	21	by 17
	To the right of the mill, a hilly well-watered landscape. In the foreground, a man energetically plying a pickaxe, and a labouring man and woman questioning a loutish-looking child who has come to fill her pitcher at the way-side pool. The only four-legged animal is a dog, which is not only effectively drawn and coloured, but also most admirably placed in the most natural of positions. The sky is filled with massed clouds, stormy in contour and tint. The light falls upon these, upon the gravel-pit, and figures in the foreground, which with the shaded portion of the trees, and some parts of the sky, has been painted with a brush fully charged with medium and but little colour; therefore, who would clean it must be circumspect and skilful to a degree, or the balance and force of colour, for which the artist—R. Hilder—was justly famed, will be destroyed.		
Water Colour	A BEAUTIFUL WOMAN IN DEMI-TOILETTE, Signed "E. F." - - -	12	by 9½
	A portrait, which if not copied from the pages of Heath's Book of Beauty, may have been originally designed for that once popular work. A pretty subject prettily painted.		

Engraving ...	A PORTRAIT OF MARIE ANTOINETTE ROBED IN WHITE - - - Her hair powdered and wreathed with pearls, and wearing a collar- ette of the same gems. To all appearances an engraving tinted in crayons. Signed	in. 12	by	in. 10
Water Colour	"THE DUOMO, VENICE," - - - - - A pleasing and carefully executed painting. The waters of the canal are agitated by a stiff breeze from the Adriatic, which has filled with ragged, flying scud the usually cloudless sky.	7½	by	4½
Ditto ...	A THINLY-PAINTED YET VERY EFFECTIVE PICTURE OF A SCENE IN THE LOWER ALPS, by EARPE - - - - - In the foreground two châteaux, and a bridle-path by which a horse- man and peasant woman proceed. The light falls upon the path, upon the châteaux, and the ice and snow of the distant summits of the higher Alps.	13½	by	9
Ditto ...	A PIAZZA, COLONADE, STAIR, AND MONUMENT, ENRICHED WITH STATUES, SCULPTURED TRACERIES, AND OTHER ARCHITECTURAL ADORNMENTS, Signed "S. P." (Skinner Prout) - - - - - The upper part of the building—that immediately above the covered gallery—is tinted red and ornamented with diapers, whilst the windows are glazed. The "Place" below is crowded with cloaked figures at rest, in conversation, or in movement. The costumes are Eastern or approximate thereto. A highly-finished and pleasing picture, signed "S. P." (Skinner Prout), commended by E. M. Ward, R.A.	14½	by	10
Ditto ...	"INTROSPECTION" - - - - - A clever life study of a Soeur de Charité enjoying her well-merited rest; the attitude one of complete repose; the face full of thoughtful feeling. By — Pigeon; the gift of that artist to H. B. Button.	10½	by	8½
Etchings ...	TWO HIGHLY-FINISHED & BEAUTIFUL ETCHINGS OF RUSTIC SCENERY The one depicts a thatched cottage, a pond fronting it, and having for a back-ground some lofty trees. The other, a cottage by which courses a brook spanned by a plank bridge, by means of which a pannier-laden ass, peasants, and a dog have crossed. The trees are elms, pollards, and willows. Purchased some forty years ago by the late Thomas De la Rue, Esq., and by him given to Charles Button.	11½	by	8
Water Colour	"THE LOWER THAMES," Signed W. J. CROYDON- - - - - A nice painting of the Thames below bridge. The waters crowded with ascending and descending craft, amongst which a fussy little steam tug, having in tow a homeward-bound brig, wends her way.	13½	by	6

- Engraving** ... "THE PLEASURES OF SUMMER," by J. VERNET - - - - - ^{in.} 15½ by ^{in.} 12½
- A proof before letters of a very exquisite Italian scene in which are portrayed a mill, houses, a bridge, and a church, all dominated by a stupendous mass of rock.
- The upper stream finds its exit to the lower by means of two contracted arches, through which it falls in as many cascades.
- On the bank in the foreground two women are dressing after a bath, whilst a third is emerging from the waters.
- The foreground contains water-plants and poplars; the middle distance, evergreen oaks and other trees.
- A very beautiful composition.
- Ditto** ... "LE CONCERT DE FAMILLE" - - - - - 19 by 14½
- "Peint par G. Schalken, gravé par J. G. Wille, graveur du Roi et de S. M. Imp. et Royal, d'après le tableau original qui est dans son Cabinet.
- Dédié à sa Majesté Christian VII., Roi de Dannemark, Norwege, des *Vandales* et des *Goths*, Duc de Sleswic-Holstein, Stormaru et des Ditmarses, Comte d'Oldenburg, et de Delmenhorst, etc., etc.
- Par son tres humble, tres obeisante, et tres soumis serviteur, Jean George Wille.
- A' Paris chez l'Auteur, Quay des Augustins."
- A perfect and brilliant impression of a scarce print.
- Ditto** ... "INSTRUCTION PATERNELLE" - - - - - 17 by 13
- "Peint par G. Terburg, et gravé en 1765 par J. G. Wille, graveur du Roy.
- Dédié à sa Majesté Marie Thérèse Imperatrice Douairiere, Reine Apostolique d'Hongrie et de Bohême, Archiduchesse d'Autriche, etc., etc., etc.
- Par son tres humble, tres obeisante, et tres soumis serviteur, Jean George Wille.
- Le tableau original est dans le cabinet de M. de Peters, Peintre de S. A. R. Monseigneur le Prince Charles, Duc de Lorraine, Gouverneur des Pays Bas, etc."
- Like the above, an engraving without blemish whatever. Scarce.
- Mezzotint** ... "BOERS SMOKING" - - - - - 15½ by 12½
- A scarce mezzotint by Val. Green, after a picture by D. Teniers.
- No title. Signed D. Teniers, fecit; D. Teniers, pinxt.; Val. Green, sculp., 1739—1813.
- A brilliant impression in an antique gilt frame.
- Not mentioned amongst the works of the Engraver cited in "Bryan's Dictionary of Painters and Engravers."
- Canvas** ... "JAYS AND THEIR YOUNG," - - - - - 29½ by 25
- High in the air amid the foliage of a spreading oak, the parent birds are seen attending to the wants of their young, who, with open beaks, clamour for the writhing prey.
- An admirable composition.

Canvas	...	"PIGS," by G. MORLAND	£ - - - - -	<i>in.</i> 23	<i>in.</i> by 19½
		A painting which has experienced many vicissitudes and much neglect, which, for a wonder, have affected it but little. Formerly the property of a person of consideration, in Chertsey, it passed from her to Mr. J. D——, on whose walls it hung for many a year. At his decease it went to his daughters, who, caring but little for the subject, banished it to attic regions, whence it disappeared to be found in a summer-house. Its then condition was such, that at first sight I took it for a damaged print :—so decayed was its condition, and so faded were its colours. However, the skill of a restorer of note, left it what it is—a picture much admired for breadth, harmony of colour, and vigorous drawing.			
Ditto	...	"LYNMOUTH ON THE LYNN," by CORRI	- - - - -	17½	by 14½
		An effectively painted and well-drawn picture of the Lynn, where hard by the Town it rushes and tumbles over its rocky bed.			
Ditto	...	"AN OLD MILL, AND CATTLE," by CROYDON	- - - - -	13½	by 9½
		Seen under the purple tints of departing day.			
Ditto	...	"A SCENE ON THE COAST OF CORNWALL," by F. C. ELLERMAN	- - - - -	20½	by 12½
		The drawing and composition of this picture are excellent; the colouring less satisfactory.			
Ditto	..	"CLEWER MILL FROM THE RAYS," by J. BRAUND	- - - - -	13½	by 9½
Ditto	...	"ON THE WYE"	- - - - -	17½	by 11½
		A painting of merit and in the best condition; favourably criticised by Marc Antony, Esq.			
Ditto	...	DEAD GAME, WILD FOWL, AND FRUIT," Signed, "P. B."	- - - - -	31	by 25
		A wonderfully well-drawn and painted picture. The initials <i>not so</i> { "P.B." seem to have been added long after the picture was first painted. When viewing the pictures contained in the Museum of Brussels (1877), I was so struck with the resemblance between the works of Johannes Fyt and a picture seen by me many years previous, that I made a mental note to obtain that picture, and ultimately succeeded.			<i>Peter Boel</i>
Ditto	...	"THE WRECK OF THE ARIEL," by STEVENS	- - - - -		
		A spirited and well-drawn composition.			
Board	...	"A MARE ATTACKED BY A DOG," by CATTERMOLLE	- - - - -	24	by 18
Ditto	...	A COAST SCENE	- - - - -		
		A beautiful little picture.			
Ditto	...	"THE REFRACTORY GOAT,"—a sketch—	- - - - -		
		On the Downs, and near the edge of a cliff, a goat-carriage is seen, and seated within it a girl, the wreath around whose head is the object of "The Refractory Goat's" indelicate and unappreciated attentions. She withdraws in alarm whilst a boy summarily and vigorously chastizes the offender.			

		<i>in.</i>	<i>in.</i>
Canvas ...	"PROPOSED EQUIPMENT FOR VOLUNTEER INFANTRY," designed by T. C. BUTTON, London Rifle Brigade; painted by J. BRAUND This picture of the advance of a skirmishing line, was painted in illustration of a pamphlet on "The Equipment of Volunteer Infantry," by T. C. Button, 1872 (<i>Chiswick Press</i> , 1874), a pamphlet most favourably noticed by the PUBLIC PRESS, and as favourably received by military men of note; one of these being Sir Garnet Wolseley. Sent to War Office and acknowledged by Official Secretary and Ministers of War: Mr. Cardwell and Mr. Hardy.	23	by 17
Water Colour	"OFFICER AND PIPER OF H. M's — REGIMENT HIGHLAND INFANTRY," by NORRIE - - - - - An excellent and effective example by that able delineator of scenes and costumes military.	7½	by 6
Ditto ...	"COTTAGE NEAR BATH," by "J. O." or "P." (?) - - - - - Old style of water-colour painting; A pleasing example given to H. B. Button by an artist—Mr. Pigeon.	10	by 7½
Autotype ...	"THE MOUTH OF THE MAAS," by R. BEVIS - - - - -	18	by 11½
Crayon ...	"MRS. DRUMMOND," by J. WHITAKER - - - - - A most pleasing and highly-finished portrait of a handsome dame dressed in black and white, her hair curled, powdered and bound with a fillet of white ribbon. Executed on a water-lined paper not unlike old Bath post.	27	by 23
Pencil Sketch -	- - - - - A most effective sketch of scenery akin to that in the neighbourhood of Malvern. Bought at a sale of Turner and David Cox's pictures.	12½	by 8½
Engraving -	- - - - - An Italian woman, and dog, at rest in a sylvan spot. Probably the finest example extant of modern engraving. A proof by Il Lauro.	8	by 6
Board ...	"THE VILLAGE GREEN" - - - - - A pretty and effective sketch in oils, mounted as a water-colour.		
Canvas ...	"WRECK ON THE GOODWINS, AND LIFEBOAT TO THE RESCUE" - A most effective "bit of colour," and spirited delineation of a wild scene, in which are displayed a light ship, a pilot or fishing-boat, and the lifeboat making for the wreck which is seen in the distance. Mounted as a water-colour.		

Artist's Study
Cooke R. A.
Engraved 1862.
"A Land View"

Engravings and Etchings (framed).

"IV. RUINE ROMAINE," DIETRICY—R. DAUDET - - - - -	14½ by 10½
LANDSCAPE WITH FIGURES, by N. POUSSIN and VIVARES - - -	14½ by 10½
LANDSCAPE WITH FIGURES, by MARTORELLI and VIVARES - - -	19 by 14
"THE RURAL CONVERSATION," by F. TERG and VIVARES - - -	11½ by 9
LANDSCAPE, Engraver, — BULL - - - - -	13½ by 10½
"RUSTIC DANCERS," - - - - -	16 by 13½
"Drawn by Mortimer, 1774. Etched by R. Blyth from the original drawing in the collection of Richard Payne."	

THE WATERCRESS GATHERERS - - - - -	<i>in.</i> 7½ by 6
"Des. by W. Hamilton, R.A.; engraved by J. Barney."	
"LE RETOUR DE LA PÊCHE" - - - - -	22½ by 16½
"Gravé par Wm. Elliott d'après le dessein original de Jean Pille- ment, Publ. Apl. 13, 1761; Pariz chez Esnauts et ———, Rue St. Jaques à la Ville de Coutances." Signed, "J. Pille- ment, delin.; W. Elliott, fecit."	
"UN MILITAIRE FAISANTE SERVER DE RAFRAICHISSEMENTS A UNE JEUNE FEMME" - - - - -	13 by 10
"Peint par Metz; dessiné par Chapelats fils; gravé par Audouine de l'Academie des Arts de Vienne."	
A LANDSCAPE, signed "A. L., f., 1741" - - - - -	13½ by 10½
Unfinished; margin marked with the burine.	
"LE PETITE PONTE DE PIERRE," signed, C. NORTON - - - - -	14 by 11
"Gravé par C. Norton d'après le dessin original de même grandeur; Inventé et dessiné par Jean Pillement; London, published according to Act of Parliament, Dec. ye 26th, 1759; De la collection de C. Leviez."	
THE PEASANT'S REPAST," by MORLAND and C. JOSI - - - - -	14½ by 11½
"DIDO AND ÆNEAS" - - - - -	20½ by 15½
"To Her Imperial Majesty Catherine II. Empress of all the Russias, this print of "Dido and Æneas," from a picture in her valuable collection is with Her Majesty's permission most respectfully inscribed by her most obedient and devoted servant Elizabeth Woollett, 1787." "The landscape by T. Jones; the figures by (erased). The landscape engraved by Wm. Woollett, engraver to His Majesty. The figures engraved by F. Bartolozzi, R.A."	
THE VIRGIN AND CHILD - - - - -	9½ by 5½
"Tiziano Vecellio inventó e dipinse, Gottifredo Saiter scolpi a bulino, Valentino le Febre disegno e scolpi all acqua forte."	
"THE INN YARD," PETER DE LAER—CANOT (?) - - - - -	22½ by 16½
Published 1769 by Boydell.	
"FLORA AND ZEPHYR" - - - - -	16½ by 12½
Signed, but covered by mount.	
"ERIGONE VAINCU," DESHAYES—P. C. LEVESQUE - - - - -	" "

Engravings, Etchings, Water-colour Drawings, Photographs, etc.,

(Unframed, or contained in Scrap Books and Albums).

"The Last Supper," "Leonardo da Vinci, pinxt."	"Mamalukes," Alken.
"Schabac, the Barber's Sixth Brother," Smirke— Daniell	"Attack by Republican Troops on Royalist Ven- déeans."
"The Fledgling," Burnet—Boyer.	"Peasants and Donkey," "R. F.—T. Londino."
"——, the Barber's —— Brother," Smirke— Daniell	"——, the Barber's —— Brother," Smirke— Daniell
"Attack on Polish Insurgents by Cossacks."	

Fifty-eight Engravings after Pictures in the Royal Galleries, Berlin.

By D. Pound, A. Duncan, A. H. Payne, Wrangmore, D. J. Pound, Kiehne, A. Simon, Alex. Carse,
W. French, and T. Heawood, viz. :—

David.	Simeon in the Temple.	The Musical Rehearsal.
Lot and His Daughters.	Madonna and Child.	Dutch Winter Scene.
Magdalen.	Die Madonna des Heiligen	The Monastery.
The Flight into Egypt.	Sixtus.	A Wild Boar Hunt.
The Tribute Money.	Christ and Matthew.	Dutch Winter Scene.
The Wedding at Cana.	Christ on the way to Gol-	The Dentist.
Jacob and Rachel.	gotha.	A Lady Playing the Harp.
The Gamesters.	Satyrs and Nymphs.	St. George and the Dragon.
Potiphar's Wife.	The Law Suit.	Dutch Boers Smoking.
The Children of Charles I.	The Brothers.	The Chemist.
A Portrait.	The Fortune Teller.	The Lace-maker.
The Lute Player.	Franz van Mieris.	A Herd.
A Village Inn.	The Fish Dealer.	The Needle-woman.
Adrian van Ostade.	A Lady Singing.	The Writing Master.
The Flight into Egypt.	Magdalen.	Metzu and His Wife.
The Bear Hunt.	Evening.	The Village Ale-house.
The Ordinance.	A Lady in a Satin Dress.	A Dutch Ale-house.
The Trumpeter.	The Peasant's Wedding.	A Skirmish of Cavalry.
A Girl Reading.	Gerhard Dow.	The Forge.
Poultry attacked by a Hawk.	Proving Eggs.	Esther and Ahasuerus.

"A Black Brunswicker."—Berlin, bei L. W. Wittich.

"Assault on le Petit Gibraltar."—Siege of Toulon.

"The Return of the Prodigal Son."—Etching, by H. B. Button, after Rembrant.

"Officer of Lancers."—Gest von Jügel.

"Going to Market."—drawn and etched by A. Hervieu.

"The Three Landladies of Tiffauges,"—by the same.

"Leonard Peasants in the Market at Morlaix,"—by the same.

"Group near Corlay."—by the same.

"Peasants in Prayer at the Graves of their Relatives."—by the same.

"Menhir, near Brest."—by the same.

"A Religious Stage-play."—by the same.

"The Rescue."—by the same.

"A Fisherman."—W. Hamilton, R.A.—M. Tomkins, 1798.

"The Venta."—Berghem, delin.

"Landscape."—R. Both—J. Bryant.

"Scene on a River."—Decker—J. Emes, 1779.
From an original picture in the possession of Samuel Athawes, Esq.

"Shipwreck."—Vernet.

"Landscape and Cattle."—Pynacker.

An extremely fine unfinished proof, the paper slightly browned by age. I saw the original painting (1877) either in Paris, Brussels, or Antwerp—Brussels, I think.

"Madeleine Penitente."

"Landscape."—Moucheron.

I saw the original of this picture, 1877.

"Grace before Meat."—Van Ostade, 1653.

"The Dancing Dog."—C. Dusart—Garreau.
"Du cabinet de M. Poullain."

"Landscape."—Wynants—Guyot, Sc.
Saw the original of this, 1877.

"Landscape."—G. Smith, fecit.

"Childhood."—Reynolds—G. Saunders.

"Landscape" (2).

"Inuenté et graué par Perelle."

"Inu et graué par Perelle."

"II^e Vue des Environs d'Alexandrie."—

"Peint a gouache par J. P. Hackert; gravé par
De Mouchy. Dedié à Madame de Damery,
par, etc., De Mouchy."

"Robertus van Veerst, Calcographys Londini."—

"Ant van Dyck, pinxt.; R. van Voerst, sculp,
cum privilegio."

"Landscape and Figures."—by —

"Landscape and Figures."—by same hand.

"The Road to Emaus."—

"Perelle inuent et fecit, avec privilege du Roi,
1665, etc."

"Landscape and Figures."—"Egid Sadeler, excud.
1670.

"Portrait of a Noble (?)."—

"Joannes Bapt. Piazzetta, inu.; Marcus Pitleri,
Sculpsit."

"A Village Festival."—

"D. Teniers, pinx.; L. Truchy, sculp.

In the collection of Peter Delmé, Esq. Pub.
by A. Pond, February, 1744. 2ft. 6½in. wide,
1ft. 7½in. high."

"A Village Festival."—the reverse to the above.

"Noontide Repose."—Zuccarelli—Thos. Vivares.

"L'Arivée des Barques Marchandes."—

"J. Pillement, delin.; P. Canot, sculp. Pub.,
etc., April the 6th, 1762."

"The Art of Fencing"—illustrated in 40 plates
of engravings by Hall, Grignion, Elliott,
Gwyn, and Ryland. Published, etc., 1763.

"Going to Market."—two pencil sketches signed
G. Morland.

"Achilles (?) and the body of Patroclus."—

Water-colour, signed Pinelli, fec., 1827, Roma.

"An Ancient Cross."—

Water-colour, signed "W. J. C." (Croydon).

"Napoleon on Marengo."—

Water-colour or coloured photograph.

Water-colour, signed E. Lawrence.

Painting on Glass—artist unknown; Designer,
Berghem (?). Date, 16—17—.

Landscape—cattle, sheep, a sleeping dog, and
a shepherd whose performance on a bag-pipe
has been interrupted by the braying of an
ass whose head and long ears appear im-
mediately above the other performer's head.
Slightly damaged.

Photographs:—

Vista das Minas de S. Domingos, 186—.

Photo' of an original drawing by T. C. Button.

" " painting " }

"Sunny Spain."—presented to Mrs. Vidler, 1874. }

Gibraltar (visited 1874) four views, mounted.

Tangiers (visited 1874) six views, mounted.

Women—costume. "El Socco."

Soldier. Musicians.

Policeman. "Hall of Justice."

Seville (visited 186— and 1874.

Portada Principal del Palacio de S. Telmo.

Vista General del Ayuntamiento.

Parte inferior de la Giralda, etc.

Alcazar, Patio de las Doncellas—Puerta del Salon
de Carlos Quinto.

Photographs of Brussels (1877) in number,

" Antwerp " "

" Paris " "

" Calais " "

" (transparency) of china, bronzes,
glass, etc., the property of T. C. Button.



SECTION II.

BOOKS.

INTRODUCTION TO SECTION II.

“Come, and take choice of all my library, and so beguile thy sorrow.”

Shakespeare.

“We would that you would buy our book,
And on our pages kindly look ;
But if you'll neither look nor buy,
Alas ! we need not ask you why.”

“Knowing I loved my books, he furnished me with volumes that I prize.”

Shakespeare.

AN APOTHEOSIS OF BOOKS.



"I say we have despised literature, what do we, as a nation, care about books? How much do you think we spend altogether on our libraries, public or private, as compared with what we spend on our horses? *If a man spends lavishly on his library, you call him mad—a bibliomaniac. But you never call one a horse-maniac, though men ruin themselves every day by their horses, and you do not hear of people ruining themselves by their books.* Or to go lower still, how much do you think the contents of the bookshelves of the United Kingdom, public and private, would fetch as compared with the contents of its wine-cellars? What position would its expenditure on literature take as compared with its expenditure on luxurious eating? We talk of food for the mind, as of food for the body: now a good book contains such food inexhaustibly; it is provision for life, and for the best part of us; yet how long most people would look at the best book before they would give the price of a large turbot for it! Though there have been men who have pinched their stomachs and bared their backs to buy a book, whose libraries were cheaper to them, I think, in the end, than most men's dinners are. We are few of us put to such trial, and more the pity; for, indeed, a precious thing is all the more precious to us if it has been won by work or economy; and if public libraries were half as costly as public dinners, or books cost the tenth part of what bracelets do, even foolish men and women might sometimes suspect there was good in reading, as well as in munching and sparkling; whereas the very cheapness of literature is making even wiser people forget that if a book is worth reading it is worth buying."

Ruskin, "Sesame and Lilies, of Kings' Treasuries."

"Except a living man, there is nothing more wonderful than a book!—a message to us from the dead—from human souls whom we never saw; who lived, perhaps, thousands of miles away; and yet these, in their little sheets of paper, speak to us, amuse us, terrify us, teach us, comfort us, open their hearts to us as brothers I say we ought to reverence books; to look at them as useful, and mighty things."

Kingsley.

"The bookes, the artes, the achademes, that shawe, contayne, and nourishe all the world."
Shakespeare.

"In the corner of my room, I have books!—the miracle of all my possessions."
D'Arnot.

"Every great book is an action, and every great action is a book"
Luther.

"Out of olde bookes, in good faithe, cometh al this newe science that men lere."
Chaucer.

"There is no end of books, and yet we seem to need more every day."
Manton.

"Books are each a world; and books we all know are a substantial world; they are strong as flesh and blood; they are our pastime and our happiness."

Wordsworth.

"A good book is the pretious lifeblood of a master spirit, imbalm'd and treasur'd up on purpose to a life beyond life."

Milton.

"Books are the legacies that genius leaves to mankind, to be delivered down from generation to generation, as presents to the posterity of those who are yet unborn."

Addison.

"Worthy books are not companions—they are solitudes ; we lose ourselves in them and all our cares."

P. J. Bailey.

"I entrench myself in my books, equally against sorrow and the weather."

Leigh Hunt.

"When there is no recreation or business for thee abroad, thou may'st then have a company of honest old fellows in leathern jackets, in thy study, which may find thee excellent divertisement at home."

Fuller.

"Of all the amusements which can possible be imagined for a hard-working man, after his daily toil, or in its intervals, there is nothing like reading an entertaining book."

Sir John Herschel.

"Books are the true levellers, they give to us the society, the spiritual presence, of the best and greatest of our race."

W. G. Channing.

"It is a man's duty to have books ; a library is not a luxury, but one of the necessities of life."

H. W. Beecher.

"He that loveth a book, will never want a faithful friend, a wholesome counsellor, a cheerful companion, and affectionate comforter."

Dr. Barrow.

"Books are a guide in youth, and an entertainment for age ; they help us to forget the crossness of men and things, compose our cares, and lay our disappointments asleep. When we are weary of the living we may repair to the dead, who have nothing of peevishness, pride, or design in their conversation."

Jeremy Collier.

"Let us consider how great a commodity of doctrine exists in books—how easily, how secretly, how safely they expose the nakedness of human ignorance, without putting it to shame."

"Books are the masters which instruct us without rods, without hard words and anger, without money ; if you approach them they are not asleep ; if investigating, you interrogate them, they conceal nothing ; if you mistake them, they never grumble ; if you are ignorant, they cannot laugh at you."

Richard de Bury, 1344.

"Thank God for books—plenty of them—books to make you study, books to waft you into reverie, books to make you weep, books to make you laugh ; books in cloth, in morocco, in satin, in gold ; books of travel, anecdote, of memoir, of legend ; books scrolled, and starred, and wreathed, and columned ; books about insects, about birds, about shells, about everything."

Dr. Talmage.

SECTION II.

"**PRECES SANCTI NERSETIS CLAJENSIS.**" Armeniorum Patriarchæ. Viginti quatuor linguis, Editæ Venetiis, In Insula S. LAZARI, 1837,"
Four and twenty prayers in as many languages. Very scarce.

"**THE THEOLOGICAL WORKS OF THOMAS PAINE**" *i.e.* :—The Age of Reason. Letter to the Hon. T. Erskine. Discourse delivered to the Society of Theophilanthropists. Essay on the Origin of Freemasonry. Reply to the Bishop of Llandaff. London, R. Carlile, 1819."

"**THE BOOK OF COMMON PRAYER**, and Administration of the Sacraments and other Rites and Ceremonies of the Church according to the use of the Church of England; together with the Psalter or Psalms of David pointed as they are to be sung or said in Churches." "London, Engraven and printed by the permission of Mr. John Baskett, Printer to the King's most excellent Majesty, 1717. Sold by John Sturt, Engraver, in Golden-lion-court, in Aldersgate Street."
Contains :—"The Effigies of King George, in which are contained the Lord's Prayer, the Creed, the Ten Commandments, the Prayer for the King and the Royal Family, and the 21st Psalm.
Followed by :—Portraits of, and address to His Royal Highness George Augustus, Prince of Wales, Duke and Marquis of Cambridge, &c., and Her Royal Highness Wilhelmina Carolina, Princess of Wales, His Illustrious Consort.
At page 19 there is a list of about 282 Subscribers, and at page 55 a very literal rendering of the parable of the "mote and beam."
There are 22 pages of prefatory matter, and 166 pages devoted to the Services themselves.
Each page is surrounded by a highly-ornamental border, no two of which are alike.
Besides head and tail-pieces, capitals and initial letters, there are 129 exquisitely designed and engraved illustrations.
This book is bound in royal-blue silk velvet, lined with white watered-silk; the edges are gilt; it is furnished with a gilt and engraved clasp; ornamented with a gilt monogram; and enclosed in a box-cover of dark blue morocco.

"**CALMET'S DICTIONARY OF THE BIBLE**," by the late Mr. Charles Taylor, with the fragments incorporated, &c. Tenth edition, illustrated; London, Bohn, 1847.

HEBREW (3 lines) "**BIBLIA.**" En dos columnas Hebrayco y Espanol. Hebrew (3 lines) En la primera columna el original Hebraico, con todas las perfecciones en las letras puntos y taamim, con las anotaciones de or tora (autora), poniendo cada coza en su lugar. Hebrew (4 lines) En la segunda columna la traduccion en la lengua Espanola; y buscamos la palabra mas propria en aquella lengua, para exprimir el sentido del texto; para lo qual anadimos a las vezes alguna palabra inter () lineas para mayor clareza. Hebrew (2 lines) En casa y a costa de Joseph, Jacob, y Abraham de Salomon Proops. Estampadores y Mercaderes de Libros, Hebraicos, y Espanoles, en Amsterdam. Hebrew (1 line) A° 5,522. 116 years old.

"**ISIS UNVEILED**"; A Masterkey to the Mysteries of Ancient and Modern Science and Theology. By H. P. Blavatsky.

This is one of the most extraordinary works of the nineteenth century. The author has brought to bear on the investigation of a very difficult subject the knowledge of one versed in most of the modern and ancient languages, and especially of the religions and practices of the Buddhistic nations. A precise knowledge of the mysteries of the Cabalah; an accurate perception of the real signification of En-Soph; and an acquaintance with the existing tenets of the religions of India, China, and especially Ceylon, are not qualities usually united in one writer. To these are added the graces of a polished literary style, though much which the author has ventured to publish to the world can of course only be understood by some persons.

- "THE VEIL OF ISIS ; OR THE MYSTERIES OF THE DRUIDS," by W. Winwood Reade, London, 1861.
Scarce.
- "LA CLEF DES GRANDS MYSTERES," suivant Hénoch, Abraham, Hermès Trismégiste, et Salomon par Eliphas Lévi, Paris, 1861. Scarce.
- "ORIGEN DE LOS INDIOS," de el Nuevo Mundo, e Indias Occidentales, averiguado con discurso de opiniones por el Padre Presentado Fr Gregorio García, de la Orden de Predicadores. Trátanse en este Libro varias Cosas, y Puntos curiosos, tocantes á diversas Ciencias, i Facultades, con que se hace varia. Historia, de mucho gusto para el Ingenio, i Entendimiento de Hombres agudos, i curiosos.
- "Segunda Impresion, Enmendada, y anadida de algunas opiniones, ò cosas notables, en maior prueba de lo que contiene, con tres tablas mui puntuales de los Capítulos, de las materias, y Autores, que las tratan. Dirigido al Angelico Doct. Sto. Tomás de Aquino.
- "Con Privelegio Real. En Madrid: en la imprenta de Francisco Martínez Abad. Año de 1729." Scarce.
- "THE TEN TRIBES OF ISRAEL," historically identified with the Aborigines of the Western Hemisphere. By Mrs. Simon ; London, 1836. Scarce.
- "AN ESSAY TOWARDS AN INDIAN BIBLIOGRAPHY," being a Catalogue of Books, relating to the History, Antiquities, Languages, Customs, Religion, Wars, Literature, and Origin of the American Indians, in the Library of Thomas W. Field, &c. New York, 1873.
Very scarce. Describes upwards of 1700 volumes.
- "HISTORIA DE LA CONQUISTA DE MEXICO," poblacion y progresos de la America Septentrional, conocido por el nombre de Nueva Espana Don Antonio de Solís. Nueva Edicion por Don José de la Revilla. Paris, 1858.
- "THE HISTORY OF MEXICO," collected from Spanish and Mexican Historians, from manuscripts, and the ancient paintings of the Indians. Illustrated by Charts, and other copper-plates ; to which are added critical dissertations on the land, the animals, and inhabitants of Mexico. By Abbé D. Francisco Saverio Clavigero. Translated from the original Italian, by Charles Cullen, Esq. Two vols. London, 1787.
- "INCIDENTS OF TRAVEL IN YUCATAN." By John L. Stephens, &c. Illustrated by 120 engravings ; London, 1843. Two vols.
Scarce. Treats of the ruined edifices and cities, and of the antiquities of Yucatan.
- "AN ESSAY ON CAPACITY AND GENIUS." To prove that there is no original mental superiority between the most illiterate and the most learned of mankind ; and that no genius, whether individual or national, is innate, but solely produced by and dependant on circumstances.
- Also :—
- "AN ENQUIRY INTO THE NATURE OF GHOSTS AND APPEARANCES SUPPOSED TO BE SUPERNATURAL." London.
Title page slightly discoloured. Presentation copy by author—W. A. Mitchell—to T. E. Wilkinson.
- "WOMAN : Physiologically considered as to Mind, Morals, Marriage, Matrimonial Slavery, Infidelity, and Divorce." By Alex Walker. Second edition. London, 1840.

"THE HISTORY OF WOMEN: From the earliest antiquity, to the present time; giving some account of almost every interesting particular concerning that Sex, among all nations, ancient and modern." By William Alexander, M.D., 1779.
Slightly spotted in a few places.

"DISSERTATIONS MORAL AND CRITICAL." By James Beattie, LL.D., London, 1783:—On Memory and Imagination; on Dreaming; the Theory of Language; on Fable and Romance; on the Attachments of Kindred; Illustrations on Sublimity.

"GATHERINGS FROM GRAVE-YARDS: Particularly those of London; With a concise history of the modes of interments among different nations from the earliest periods, and a detail of dangerous and fatal results produced by the unwise and revolting custom of inhuming the dead in the midst of the living." By G. A. Walker, Surgeon, 1839.
Scarce. Title page slightly "foxed."

"THE COMPLEAT CHYMICAL DISPENSATORY, in Five Books: Treating of all sorts of metals, precious stones and minerals, of all vegetables and animals, and things that are taken from them, as musk, civet, &c. How rightly to know them, and how they are to be used in physick; with their several doses. The like work never extant before; being very proper for all merchants, druggists, chirurgions, and apothecaries, and such ingenious persons as study physick or philosophy. Written in Latin by Dr. John Schroder, &c., and Englished by William Rowland, Dr. of Physick, who translated Hippocrates, Rivieiro, &c. London, 1669."
Note 2, Chapter 4, is curious and interesting, as is Chapter 9, "Of the influences of the Stars." Also "The Table of the Houses," and "Exaltation of the Planets."
The following is extracted from page 511.

"A COMPOUND BALSAM OF WHELPS."

"It is made of whole whelps drowned in white wine, and boiled with nerve herba, oyles, and rosin to a balsam; it cures contracted members, and the pains of the gout."

The motto of the original compiler of this book must have been "Ars longa, vita brevis": for his work is a stupendous monument of learning—ordinary and extraordinary. If Sangredo slew his thousands, Schroder must have slain his tens of thousands; so inimical to existence were the remedies (?) prescribed. No wonder at the great mortality of the period! Where the Doctor appeared, life indeed must have been brief.

"SYLVA SYLVARUM: or a Natural History in Ten Centuries, written by the Right Hon. Francis Lo. Verulam, Viscount Sct. Alban. Published after ye authors death by W. Rawley, Dr. of Divinity, &c. London, 1651."

Also:—

"NEW ATLANTIS." A work unfinished, &c.

Also:—

"HISTORY NATURALL AND EXPERIMENTALL OF LIFE AND DEATH, or the Prolongation of Life." London, 1650.

In good condition; the pages here and there disfigured by marginal notes in an old hand.

"LESSONS IN ART." By J. D. Harding. Second edition. London.

"DICTIONARIUM POLYGRAPHICUM: or the whole body of Arts regularly digested. Adorned with proper sculptures, curiously engraven on more than fifty copper-plates. London, 1735." 2 vols.
These volumes contain much and valuable information; many exquisite engravings; and the monograms of many Painters and Engravers.

- "A BIOGRAPHICAL AND CRITICAL DICTIONARY OF PAINTERS AND ENGRAVERS: from the revival of the Art under Cimabue, and the alleged discovery of engraving by Finiguerra, to the present time. With the ciphers, monograms, and marks used by each Engraver; and an ample list of their principal works. Together with two indexes, alphabetical and chronological; to which is prefixed, an introduction, containing a brief account of the Painters of antiquity. By Michael Bryan; London, 1816." 2 vols.
- "THE CONNOISSEUR'S REPERTORIUM: or a Universal Historical Record of Painters, Engravers, Sculptors, and Architects, and of their works, from the era of the revival of the Fine Arts, in the twelfth century to the present epoch. Accompanied by explanatory tables of the Cyphers, Monograms, and abbreviated signatures of Artists. By Thomas Dodd, Manchester, 1825." In 6 volumes.
Commencing with article, "Hilarius Vander Aa," and terminating with article, "A Barraduccio." These volumes contain very precise and graphic descriptions of the productions of notable Engravers and others.
Printed on one side of the page only.
- "VILLA AND COTTAGE ARCHITECTURE: Select examples of country and suburban residences recently erected, with a full descriptive notice of each building. London, 1874."
- "THE THOUSAND AND ONE NIGHTS: commonly called in England, 'The Arabian Nights' Entertainments.' A new translation from the Arabic, with copious notes, by Edward William Lane. Illustrated by many hundred engravings on wood, from original designs by William Harvey. London; Charles Knight and Co., 1841."
Scarce. Pages 65 to 76 missing.
- "PASQUIN RISEN FROM THE DEAD: or his own relation of a late voyage he made to the other World, in a discourse with his friend Marforio. Translated from the Italian. London; Printed by J.C. for N.C., 1674."
Very amusing.
- "REVERIES, OR MEMORIES UPON THE ART OF WAR." By Field-Marshal Count Saxe. Illustrated with copper-plates.
At page 112, followed by plate 23, is to be found the germ of the "Moncrieff" gun.
At page 71, the author recommends the use of the "Rifled-fusée."
Also, Some original letters upon various Military Subjects, and, "Reflections upon the Propagation of the Human Species." London; J. Nourse, 1757.
- "THE EQUIPMENT OF VOLUNTEER INFANTRY." By —, Windsor, 1873. First edition, 11 pages, 7 illustrations.
- IDEM. By A. 3125. "L.R.B.," Windsor, 1874. Second edition, 14 pages, no illustrations.
- IDEM. By T. C. Button, A. 3125. "L.R.B.," London. "Chiswick Press," 1874. 25 pages. With photograph of the Author in the Model Uniform; followed by four of the lithographs which appeared in the first edition; also a portion of "Letters from Lusitania," sundry verses, and some prose (suppressed).
- IDEM. All three editions bound up with Press Notices, "The Surrey Comet," "Public Opinion," "Windsor Gazette and Eton College Journal," "Edinburgh Review," "The Week," and "Army and Navy Gazette." Also acknowledgements from Official Secretaries to Mr. Cardwell and Mr. Hardy, and amongst others, letters from Colonel Cochrane; Colonel Bray, 4th K.O. Royals; Sir Garnet Wolseley; Duke of Westminster; Major Haywood, L.R.B.; Captain R. R. Holmes, Berks R.V.; Colonel Malet, 20th Mx.R.V.; J. R. Bulwer, "Devil's Own"; T. R. Elrington, Colonel Com. Winchester; Captain E. St. J. Mildmay; Colonel P. Y. Shipley, Woolwich; H. Buxton Forman, author; Sir Edward Creasy, &c.

"THE EQUIPMENT OF VOLUNTEER INFANTRY." By T. C. Button, A. 3125. "L.R.B.," London ; printed at the "Chiswick Press," 1874.

Contains four lithographs issued with first edition, 1873.

Bound up with the above :—"Letters from Lusitania, and compositions in prose and verse," by T.C.B.

Also "Poems and Parodies by other Pens." Windsor, 1876. Entered at Stationers' Hall (1982).

Bound up with which are letters from critics and others.

"A SKETCH OF ALL THE INVASIONS, OR DESCENTS, UPON THE BRITISH ISLANDS : from the landing of William the Conqueror to the present time."

To which are prefixed :—

"THOUGHTS ON THE INVASION OF ENGLAND," by General Dumourier. Sixth edition; London, 1803.

Illustrated with a chart of Great Britain and Ireland, and the surrounding coasts, from the Mediterranean to the North Sea, on which every descent is correctly delineated, &c.

Bound up with which is a translation of

"THE SORROWS OF WERTER."

The condition of these Tracts is perfect with two exceptions :—the title-page to "Invasions" is soiled, and the "Sorrows of Werter" are not brought to their conclusion. Letter 12 ends thus :—

"Ill-fated youth ! why urg'd by wild despair,
On death's cold pillow didst thou seek repose ?
To-morrow's dawn perhaps had met thee fair,
To-morrow's sun dispell'd impending woes."

"MSS. POEMS by Miss Nelly Craik and Mrs. A. B. Jones."

Contains information as to the paternity of Paul Jones, the Pirate.

The first piece in this, "The Indian Maid," said to be by Miss Nelly Craik, of Arbigland, Dumfrieshire, a correspondent of Burns, who seems to have considered her a poetess. It does not appear, however, that this MSS. belonged to Miss Craik. The greater part of it seems to have been written by a Miss Miller, also from Dumfrieshire, who became a Mrs. Colonel Jones. There is a look of originality about it. A.G.

"CHILDE HAROLD'S PILGRIMAGE." Being vols. 1 and 2 of "The Works of Lord Byron." London ; Murray, 1823.

"IDYLLS OF THE KING," by Alfred Tennyson, D.C.L. A new edition. Moxon, 1868.

"THE WORKS OF ROBERT BURNS." With life, by Allan Cunningham ; and notes by Gilbert Burns, Lord Byron, Thomas Campbell, Thomas Carlisle, Robert Chambers, Cowper, Cromek, Allan Cunningham, Dr. Currie, Hazlitt, James Hogg, Lord Jeffrey, T. Landseer, Lockhart, Motherwell, Sir Walter Scott, Professor Wilson, Wordsworth, &c. New edition ; London, H. G. Bohn, 1844. Dedicated by editor to Robert Wallace, Esq., of Kelly. Styled by him "unique edition." Much prized.

"POEMS," by G. H. R. Dabbs, M.D. For private circulation only. Of great merit.

"POEMS," by A. E. V. (Venn) ; dedicated to J. C. P. (Paget). Privately printed. Of great merit. Presented to T. C. Button, by the author. Another copy, presented to H. B. Button, by the author.

"WINDSOR : a Poem, historical and imaginative. By Thomas Chamberlain, London, 1846."

This Poem abounds with passages of great beauty. Presented to T. C. Button, by the author.

"BINGLEFORD DIVERSIONS AND OLDPORT RHYMES," by H. B. Button ; London, "Chiswick Press," 1874. Privately printed.

"OS LUSIADAS." De Luiz de Camoes. Nova Edicao segundo a do Morgado Matteus, etc., Paris, 1859.

"LETTERS FROM LUSITANIA: and other Compositions in Prose and Verse." By T. C. B.; Windsor, 1876. Entered at Stationers' Hall.

Contents :—Prose.

"Letters from Lusitania: in 20 Letters. Numbers 1, 2, 3, and 4 Introductory: De Caminho. 5. A Casa da Ermida. 6. A Caga. 7. Os Criados. 8. A Vida Barreneira. 9. O dia de Pago. 10. As Bruxas. 11. Que Historias! 12. A Festa. 13. A San Joanêira. 14. A Agricultura. 15. S. Martinho. 16. Patefarias. 17. As Salchiseras. 18. A Oscuras. 19. A Bailadêira. 20. A Ratoêira Campestre—Hasta la Vista."

Contents :—Verse and Prose.

"Love's Quest. On the River. The Weir. Drifting with the Stream—reproduced in Moxon's 'Poets Magazine—,' Julia's Speech (Two Gentlemen of Verona). A Fiandeira. To the possible Mothers of the Coming Race. Pleas for Perseverance. To Vanessa. A Loveless Life. Knowledge and Love versus Wealth."

Includes :—

"Poems and Parodies by other Pens," *i.e.*, Selections from "Windsor," by T. Chamberlain, Esq. "Mau's Goal and Guerdon," by C. M. Dix. "Humpty Dumpty" and "Adam Penny's Complaint," by H. B. Button. "A Trip to ye Nore" and "Love's Inconstancy," by A. E. Venn. Only 100 copies printed.

"A COLLECTION OF OLD LOTTERY BILLS." Very quaint and interesting.

PAMPHLETS :—"England's Defences considered, &c." "Catalogo dos objectos pertencentes á Mina de S. Domingos, exhibidos na Exposicao Internacional do Porto, em 1865." "A Sermon, on his second marriage, preached in the Parish Church of Old Swinford, Worcestershire, by C. H. Crawford, M.A., 1868." Fourth edition; very extraordinary. Pamphlets presented by the author—G. A. Rowell, of the Ashmolean Museum—to T. C. Button :—"On the Effects of Elevation and Floods on Health," 1866. "A brief Essay on Meteorological Phenomena, and on Electricity as the Expansive Force of Steam," 1875. "An Essay on the Beneficent Distribution of the Sense of Pain." Second edition, 1862.

Pamphlets continued :—"The Battle of Dorking," 1871. The following lines are fraught with meaning and truth :—

"Fools that we were! We thought that all this wealth and prosperity were sent us by Providence, and could not stop coming. In our blindness we did not see that we were merely a big workshop, making up the things which came from all parts of the world; and that if other nations stopped sending us raw goods to work up, we could not produce them ourselves And so, perhaps, it might have lasted (wealth) if we had only taken proper means to keep it; but, in our folly, we were too careless even to insure our prosperity, and after the course of trade was turned away, it would not come back again."

These words should be placed in every workshop throughout the Kingdom.

"John's Governor Visits Dame Europa's School," 1871. "Stanch for the King, or Chamber of Honing Hall." A Story of the Civil Wars. By the Rev. Arthur Brown, B.A., Norwich, 1871. "Hygeia, a City of Health." By Dr. Richardson, 1876. "New Poem." By Longfellow. The proof of the Poem reprinted from the "Standard," July, 1875. For private distribution only. "Ruth." A Poem by Thomas Stevenson, London, 1865. "Clovelly." By the same Author. "Elijah." A Poem dedicated to the beloved memory of Benjamin Dellar, Esq., by his wife, E. J. Dellar, Windsor, 1876. "Letter to Young Girls." By J. Ruskin, L.L.D. Second edition. Orpington, Kent.

WORKS ON LANGUAGE.

- "**BIBLIOTHECA MARSDENIANA PHILOLOGICA ET ORIENTALIS.**" A Catalogue of Books and Manuscripts collected with a view to general comparison of Languages, and to the study of Oriental Literature. By William Marsden, F.R.S., etc., London, 1827.
- "**TABLEAU DE LA LITTÉRATURE ESPAGNOLE,**" depuis le 12^e Siècle jusqu'à nos jours. Par M. F. Piferrer.
- "**THESAURUS OF ENGLISH WORDS AND PHRASES,**" designed and arranged so as to facilitate the expression of ideas, and assist in literary composition. By P. M. Roget, F.R.S., 31st Edition, 1873.
- "**HERMES,**" or a Philosophical inquiry concerning Universal Grammar. By James Harris, Esq. Third Edition revised and corrected. London, Nourse and Vaillan, 1771.
- "**ORIGIN OF LANGUAGE AND MYTHS.**" By Morgan Kavanagh, 2 volumes, 1871.
- "**PHILOLOGICAL PROOFS OF THE ORIGINAL UNITY AND RECENT ORIGIN OF THE HUMAN RACE,**" derived from a comparison of the languages of Asia, Europe, Africa, and America, etc. By A. J. Johnes, Esq., London, 1846.
- "**ELEMENTS OF COMPARATIVE PHILOLOGY.**" By Latham, M.D., F.R.S., London, 1862.
- "**THE VISIBLE ORIGIN OF LANGUAGE ; SPEECH, THE EXPRESSION OF FORM.**" London.
- "**A UNIVERSAL ALPHABET, GRAMMAR, AND LANGUAGE.**" Comprising a scientific classification of the radical elements of discourse, and illustrative translations from the Holy Scriptures, etc. To which is added "A Dictionary of the Language." By G. Edmonds, London and Glasgow, 185—
- "**THE RUDIMENTS OF GRAMMAR FOR THE ENGLISH-SAXON TONGUE.**" First given in English, with an apology for the study of Northern antiquities. Being very useful towards the understanding our ancient English Poets, and other writers. By Elizabeth Elstob, London, 1715.
Title and last pages slightly "foxed."
Prettily adorned with vignettes.
The Saxon types which were used in printing St. Gregory's Homily, having been burnt in the fire which consumed Mr. Bowyer's house and all his printing materials, Jan. 30th, 1712-13. Lord Chief Justice Parker was so munificently indulgent as to be at the expense of cutting a new Saxon type for Mrs. Elstob's Saxon Grammar, from facsimilies by Mrs. Elstob ; the punches and matrices of which Mr. Bowyer's son presented—by the hands of Edward Rowe Mores, Esq.—to the University of Oxford.
- "**VOCABULARIUM ANGLO-SAXONICUM,**" Lexico Gul Somneri magna parte auctius. Operâ Thomæ Benson, Art Bac, è Collegio Reginœ, Oxoniæ, e Theatro Sheldoniana, 1701.
- "**THE ORIGIN AND HISTORY OF THE ENGLISH LANGUAGE, AND OF THE EARLY LITERATURE IT EMBODIES.**" By G. P. Marsh, London, 1862.
- "**THE ENGLISH LANGUAGE IN ITS ELEMENTS AND FORMS :** With a history of its origin and development." By W. C. Fowler, London, N.D.
- "**GAZOPHYLIACIUM ANGLICANUM.**" Containing the derivation of English words, proper and common ; each in an alphabet distinct ; proving the Dutch and Saxon to be the prime fountains ; and likewise giving the similar words in most European languages, whereby any of them may be indifferently well learned and understood. London, printed by E. H. and W. H., 1689."
- "**THE SLANG DICTIONARY.**" Hotten, 1864.
- "**A RHYMING DICTIONARY,**" answering at the same time the purposes of spelling, pronouncing, and explaining the English Language. Walker — Longmuir, London, 1865.

- “AN ETYMOLOGICAL DICTIONARY OF THE SCOTTISH LANGUAGE,” in which the words are explained in their different senses, etc., and deduced from the originals. Abridged from the quarto Edition by John Jamieson, D.D., 1818.
- “A GRAMMAR OF THE PERSIAN LANGUAGE.” By Sir Wm. Jones, etc. The Ninth Edition by the Rev. Samuel Lee, B.D., London, 1828.
- “GRAMMATICA ANYLYTICA DA LINGUA PORTUGUEZA,” por Francisco Solano Constancio, D.M., Pariz, 1855.
- “NOVO DICCIONARIO FRANCEZ PORTUGUEZ.” } Por José da Fonseca, Paris, 1869. Two Volumes.
 “NOVEAU DICCIONNAIRE PORTUGAIS FRANÇAIS.” }
- “NOVO DICCIONARIO, CRITICO E ETYMOLOGICO, DA LINGUA PORTUGUEZA,” etc. Por Francisco Solano Constancio, Decima Edição, Paris, 1873.
- “DICCIONARIO DE LA LENGUA CASTELLANA.” Por La Academia Española. Undécima Edicion Madrid, Año de 1869. Imprenta de Don Manuel Rivadeneyra.
- “NOVEAU DICTIONNAIRE ESPAGNOL ET FRANÇOIS,” François et Espagnol, avec l’interprétation Latine de chaque mot, etc. Par M. l’Abbé Gattel, A. Lyon, 1790. Three Volumes.
 Useful to the student of words, since these volumes contain so many which are now antiquated, or little used, or “cant” (and for that reason having affinity to “low” Latin), or were, or are met with in the dialects of Gypsies, Thieves, and Vagabonds.
- “A DICTIONARY, PERSIAN, ARABIC, AND ENGLISH.” By John Richardson, Esq., F.S.A., etc., Oxford, 1777.
- “THE UNIVERSAL LATIN LEXICON OF FACCIOLATUS AND FORCELLINUS.” A new edition in which the Appendix of Cognolatus has been incorporated, the Italian significations rendered into English, the work of Tursellinus on the particles of Latin speech, Gerrard’s Siglarium Romanum, and Gesner’s Etymological Index are added; and the whole enriched with a copious index.” By James Bailey, A.M. 2 vols.
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- “THE BOOK OF FAMILY CRESTS.” Comprising nearly every bearing and its blazonry, surnames of bearers, Dictionary of Mottos, British and Foreign Orders of Knighthood, glossary of terms, and upwards of 4,000 engravings, illustrative of Peers, Baronets, and nearly every Family bearing Arms in England, Wales, Scotland, Ireland, and the Colonies. First Edition, much enlarged, two Volumes. London, 1862.
- “VIAGENS NA MINHA TERRA,” Pelo Visconde de Almeida Garrett. Quarta Edição, Lisboa, Imprensa Nacional, 1864. Two Volumes.
- “LA PICARA JUSTINA.” Por Francisco Lopez de Ubeda, Nueva Edição, Paris, 1847.
- “AVENTURAS DE TELEMACO.” Fenelon, Manuel de Souza, F.M. do Nascimento, e José da Fonseca Pariz.
- “A COMPREHENSIVE HISTORY OF INDIA, CIVIL, MILITARY, AND SOCIAL, FROM THE FIRST LANDING OF THE ENGLISH TO THE SUPPRESSION OF THE SEPOY REVOLT,” etc. By Henry Beveridge. Illustrated by above 500 engravings, 1858. In 9 Volumes, uncut.

- "ENCYCLOPEDIA OF CHRONOLOGY, HISTORICAL AND BIOGRAPHICAL" By B. B. Woodward, B.A., and W. Cates. London, 1872.
- "THE ECCLESIASTICAL ARCHITECTURE OF IRELAND," anterior to the Anglo Norman-Invasion. Comprising an essay on The origin and uses of the Round Towers of Ireland, which obtained the gold medal and prize of the Royal Irish Academy. By George Petrie, R.H.A., V.P.R.I.A. Second Edition, Dublin, Hodges and Smith, 1845.
- "HISTORY OF THE PARISH OF WRAYSBURY, ANKERWYCKE PRIORY, AND MAGNA CHARTA ISLAND; WITH THE HISTORY OF HORTON, AND THE TOWN OF COLNBROOK, BUCKS." By Gordon Willoughby James Gyll, Esq., of Wrayisbury. London, Bohn, 1842. 168 Subscribers.
- "TITI LUCRETI CARI DE RERUM NATURA." Labri sex, Londini, In Ædibus Ricardi Taylor, 1824. Choice copy, original binding.
- "THE LIFE OF SOCRATES," collected from the Memorabilia of Xenophon and the Dialogues of Plato, etc. By John Gilbert Cooper, Jun. The second edition; London, 1750. Engravings by L. P. Boitard. Scarce.

ART CATALOGUES, Etc.

- "THE CONSERVATION OF PICTURES." By Manfred Holyoake. Catalogue of the Collection of Pictures at Grove House, Shelton, 1847; idem—of The magnificent contents of Alton Towers, 1857; idem—of Lord Northwick's collection of ancient and modern pictures, etc., 1859; idem—of The magnificent, rare, and valuable Library, etc., at Fonthill Abbey, 1823; idem—of The magnificent collection of property at Erlestoke Mansion, 1832; idem—of The elegant furniture, etc., of the Lord Viscount Canterbury, 1825; idem—of The classic contents of Strawberry Hill, collected by Horace Walpole; idem—of The Bernal Collection (illustrated); idem—another of The Bernal Collection (priced), by Bohn; idem—of The pictures in the Foreign Section, National Gallery; idem—of The Clewer Manor Collection, 1876; idem—of The Works of Art in the Museum of Antwerp; idem—of An Exhibition of Old Wedgewood Ware, 1877; Notice descriptive des Palais de Trianon, 1877.
- Book** containing Autograph Letters, etc., from Admirals A. B. Beecher and Horatio Austen, W. T. Brande (Master of the Mint), Edward Cardwell, Earl Caithness, Michael Faraday, Warren De La Rue, Professor Thomas Graham, Lieut.-Colonel Fletcher (Scots Guards), Sheridan Muspratt, Ph.D., James Mason, Matthew Marshall, Lord Palmerston, Professor Ruskin, Marshall Straight, Dr. Sellè, Alexis Soyer, Sir G. Wolseley (2), The Duke of Wellington (2), Walmer Castle.

These Books are perfect and are well and appropriately bound.

T. C. B.

SECTION III.



FURNITURE, CLOCKS, BRONZES, GLASS, PORCELAIN, &c.

SECTION III.—FURNITURE.

CABINETS—An ebonized break-front Cabinet, adorned with four twisted columns, ormolu mounts and gallery. The upper part enclosed by a glazed door; the lower, by a panel—Japanese—inlaid with mother o' pearl. Size, 3 feet. Manufacture, French. From Countess of Oxford's.

IDEM—A shaped front king and rosewood Marquetry Cabinet on shaped legs. The mounts of brass and ormolu. The centre compartments glazed; the panels, at either end, elaborately inlaid. Size, 4ft. 6in. A genuine 16th Century cabinet of the best quality, and French manufacture. Also a shaped marble slab of Rosso Antico (?).

IDEM—A rosewood dwarf Cabinet, ornamented with brass lines and buhl pateras. Size, 2ft. 9in. Manufacture, French. Period, middle of 18th Century.

CHAIRS—Six solid ebony-frame small chairs, supported on carved and reeded legs, the backs exquisitely carved, the seats covered with maroon leather. Period, Queen Ann, 16—. Of the very best workmanship.

IDEM—An elaborately-carved oak frame easy chair, covered with maroon cloth. Style, French of the 17th Century. Modern antique (?).

IDEM—Six small and two elbow chairs of teak wood. Elaborately and richly carved. Upholstered in silk damask. Style of carving, Italian. Manufacture, Indian.

CASE—An American walnut Elizabethan bookcase, of modern manufacture, adorned with twisted columns, carved cap and pediment. The upper part enclosed by glass doors; the lower, by panelled ones. A table between upper and lower cases. Size, 4ft. Quality, excellent.

FENDER—A solid brass lacquered fender. Length, 4ft. 3in. Style, Gothic. Quality, the best.

IRONS—A set of three cut steel fire-irons, having ormolu handles exquisitely chased. Style, Louis XVI. Quality, excellent.

MIRROR—An oval mirror in a carved and gilt wood frame. Design, the myrtle leaf and berry. Style, Italian. Period, the 17th Century (?).

SIDEBOARD—A solid mahogany breakfast cabinet sideboard, having a glass shelf surrounded by a brass gallery. The sideboard is divided into three compartments, and supported on four turned and carved columns and mouldings. The centre is enclosed by panelled doors; the ends are open. Size, 5ft. 6in. Style, mixed. Make, English, of the best quality. Age, 70—80.

STAND—A marble-topped richly carved mahogany lamp stand. Manufacture, genuine Chippendale.

SCREEN—A handsome carved rosewood cheval screen of good quality, containing ancient raised wool-work. Style, mixed. Period,

TABLES—A solid ebony coffee table, supported on turned and carved pillar and shaped and carved claws. Period, Queen Ann, 16—. Of the best workmanship.

IDEM—A walnut and kingwood tray top Marquetry occasional table on shaped legs. Size, 3ft. A genuine 16th Century table of the best quality. Manufacture, German.

- IDEM**—A mahogany side table; the trusses and front exquisitely carved. Size, 7ft. Period, Queen Ann. Manufacture, English.
- IDEM**—An oval walnut wood chess and backgammon box table, inlaid with ebony and box wood, and supported on shaped legs terminating in ormolu claws. The table runs on castors; is partly surrounded by a brass gallery; and its legs are united by spindle shaped rails. Size, 3ft. by 1ft 7in. Period, Quality, excellent.
- IDEM**—A console table, supported on shaped legs of solid brass, heavily lacquered, and mounted with ormolu. The top, a choice slab of Siena marble. The whole standing on a base of polished wood, and having a plate glass back. Size, 2ft. 11in. by 1ft. 5in. Style, Period, Manufacture, French, of the very best quality.

CLOCKS, BRONZES, GLASS, PORCELAIN, Etc.

- CLOCKS**—An eight-day clock, striking hours and half-hours. Material, iron relieved with plaques of blue porcelain figured with trophies of arms. The dial-case surmounted by female figures, and surrounded with niches containing armed warriors. The dial itself is of blue porcelain, figured; the upper part of clock connected with base by a trophy of shields and maces. The whole stands on a casket-shaped base, the cover of which is ornamented with porcelain plaques. Height, 1ft. 9in. Style, Renaissance; by H. Marc, of Paris. From Berkeley Castle.
- IDEM**—An eight-day clock with crown wheel escapement, white enamelled dial, and gilt hands. Strikes hours and half-hours on separate bells; has chime works which play eight ancient tunes on fifteen bells—one tune each hour. The case, of black enamel heavily mounted with ormolu; the bracket also. The door glazed. Height of clock, 3ft. 1in., with bracket, 4ft 3in. Manufacture, French. Period, Louis XV., 17—. Estimated prime cost, £80—100.
- In 186—, on Festival of St. Anna, in village of that name, I heard one of these tunes played by the Portuguese peasantry.
- BRONZE**—An antique bronze group of St. George and the Dragon. Probably from St. George's Chapel or Windsor Castle.
- IDEM**—An antique bronze oil lamp; *sauciere* pattern.
- BOTTLE**—A very choice example of oriental blue and white porcelain, in the shape of a water bottle.
- CUPS, SAUCERS, AND COVERS**—A cup and saucer of rare Worcester ware, adorned with views of ruins, obelisks, and statuary; and landscapes containing figures clothed in costumes of the Georgian era. These views are *printed* in colours. By Hancock.
- IDEM**—A cup, saucer, and cover of blue and white eggshell porcelain. Design, a dragon headed boat, freighted with a man, a woman, and a vase; a stork flies over head.
- IDEM**—A cup, saucer, cover, and dish, of antique Oriental fine porcelain, figured with birds and rustic scenery; also with Chinese, one of whom carries a sparrow hawk.
- IDEM**—A smaller cup and saucer, and two handled-cups same set.
- IDEM**—An exquisitely engraved and pencilled coffee cup, decorated with the figures of a woman bearing a hoe; two deer laden with fruits and flowers; and an old man balancing a basket filled with fruits.
- IDEM**—A cup and saucer of antique porcelain, decorated with floral devices.

GLASS CUP or "rummer," inscribed "Lord Howe's, 1794; Lord St. Vincent's, 1797; Lord Duncan's, 1797; Lord Nelson's, 1798"; and naval devices. Height, 8in.; diameter, 5½in.

GLASS CUPS—Two cut, engraved, inscribed and tinted German glass cups, adorned with mottoes and devices. Height, 5in.

CANDLESTICK—A porcelain candlestick of exquisite design and finish. Its shape, a vine leaf, on which lie scattered picotees, marigolds, and other flowers, modelled in high relief and in the most natural manner.

CANDELABRA—A pair of silver-plated candelabra for three lights; the branches removable at will; the ornamentation florid; the workmanship and quality of the best kind. 1ft. 9in. by 1ft. 6in.

IDEM—A pair of real bronze candelabra, each four lights, on bases of black marble. Design, the cocoa palm and aquatic plants conventionally treated. 1ft. 6in.

IDEM—A pair of exquisitely chased ormolu candelabra, each for two lights; the bodies of apple green porcelain. Height, 1ft. 2in. Period, Louis XV. Manufacture, French, of the best quality.

IDEM—A pair of exquisitely chased ormolu wall candelabra, each for three lights. Period, Louis XVI Manufacture, French, of the best quality.

IDEM—A Roman bronze of Cupid, mounted on a bronze and ormolu plinth, bearing candle branch for three lights. Height, 10in. Of the best quality.

COOLERS—A pair of silver-plated vase-shaped wine coolers, *en suite* with candelabra. Height, 11in. diameter, 9in.

INK STAND—"Crown-Derby" ink stand.

LAMP—A solid ormolu and brass lamp, composed of a classically draped female figure, 18in. high, bearing a basket containing grapes. The figure stands upon a plinth, 6in. high, and may be made to support a fish globe, or serve as an *epergne*. Total height, 3ft.

MEDALLION—Inscribed "Art after Sir Joshua Reynolds, by E. W. Wyon; published 1840."

MUGS—A mug with a metallic glaze of copper colour, relieved by bands of white, figured with pheasants and a rosaceous shrub.

IDEM—An antique Oriental "blue and white" mug.

PLATES—Specimen—An Oriental fine porcelain plate, figured with a lilaceous plant arranged in a conventional manner. Marked in gold with a Bengalee letter.

IDEM—A fine porcelain plate figured with the "dog rose." One of a set of which a plate was marked with a gold anchor.

IDEM—A square-shaped plate with rounded corners, having handles. This plate is figured with a grotesque rosaceous plant.

IDEM—A plate of fine porcelain, profusely sprinkled with sprays of jasmine; and, in high relief, roses, poppies, marigolds, and scrolls. Dresden or Worcester?

IDEM—Plates by Minton; basket pattern edges and perforated. Ornamented with hand-painted "*Amourettes*."

IDEM—A fine porcelain "Bloor-Derby" plate, elaborately figured with grotesque ornaments and a floral device.

POT—A teapot of black ware, profusely adorned with sprays of flowers in high relief. Marks, a triangle and broadarrow.

POT—A genuine basalt-ware Wedgewood teapot.

PIPE—A hookah pipe of silver, wrought in the shape of flowers, and silver gûn: the body of the pipe, an exquisite specimen of cut glass: the mouth pieces two in number, of the choicest clouded amber set in gold and enamel: the tube of Russia leather with plated silver and gûn ends. Weight of silver, 21 ounces. A present from Abd ul Mejid.

RINGS—Two Wedgewood-ware napkin rings. Design, the vine leaf in white on a chocolate ground.

STATUETTE of the "Venus de Medici," tinted in natural colours. Height, 5in.

ITEM—A pair of old Berlin (?) statuettes: the one representing "Africa," the other, "Asia": both figures supported on trusses and accompanied by reptiles or animals. Height, 6in.

SERVICES—A dessert service of Worcester china, by Barr, Flight, and Barr: name stamped in the glaze and imprinted also. Pattern, an oriental chintz composed of the bamboo, pheasant, and a lilaceous plant. The colours, pink, purple, red and green: heavily gilt. This exquisite service consists of one oval-shaped scalloped centre dish: two smaller dishes ditto: four circular leaf-shaped and scalloped ditto: two square-shaped and scalloped ditto: twelve plates: two *sucreries*, their covers and dishes: in all 27 pieces.

ITEM—A dessert service of Spode ware—so marked in the glaze as well as printed. This fine service consists of four scalloped circular dishes: two lozenge-shaped ditto: two scalloped diamond-shaped ditto: two circular plates, having pierced sides: two circular deep dishes, having pierced sides: two *sucreries*, their covers, dishes, and ladles: one centre dish and twenty-four plates. The design consists of an arrangement of fruits and flowers displayed in vases and baskets set upon stands. Style, Oriental.

ITEM—Tea and coffee service of old Derby fine porcelain. Design, a lilaceous plant conventionally treated. The colours, purple, scarlet, and gold. This service consists of eleven saucers, two plates, sugar basin, slop basin, cream ewer, twelve tea cup and ten coffee cups.

ITEM—Déjeuner—consisting of *plateau*, teapot, *sucrerie*, and ewer. Colours, pale rose and sepia brown. Ornamentation, Scene at a Fair—"The Quack Dentist": a man reclining against a pedestal: a woman chiding, and a woman teasing a child. Hand-painted.

VASE—A small oval flat-sided fine porcelain vase, figured blue. Extremely old and choice.

ITEM—A pair of porcelain vases decorated with festoons of flowers in high relief: and ornamental with paintings of birds, plants, and flowers. Height, 5in.

ITEM—A set of three "Crown-Derby" vases, decorated with the honeysuckle conventionally treated; and masses of rich purple colour, figured with the wild grape and rosaceous ornaments. Heavily gilt. Heights, 1ft. and 9in.

ITEM—A pair of Oriental blue and white vases of elegant shape, decorated with bird's-eye landscapes. Height, 2ft. 1in.; diameter, 9in.





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